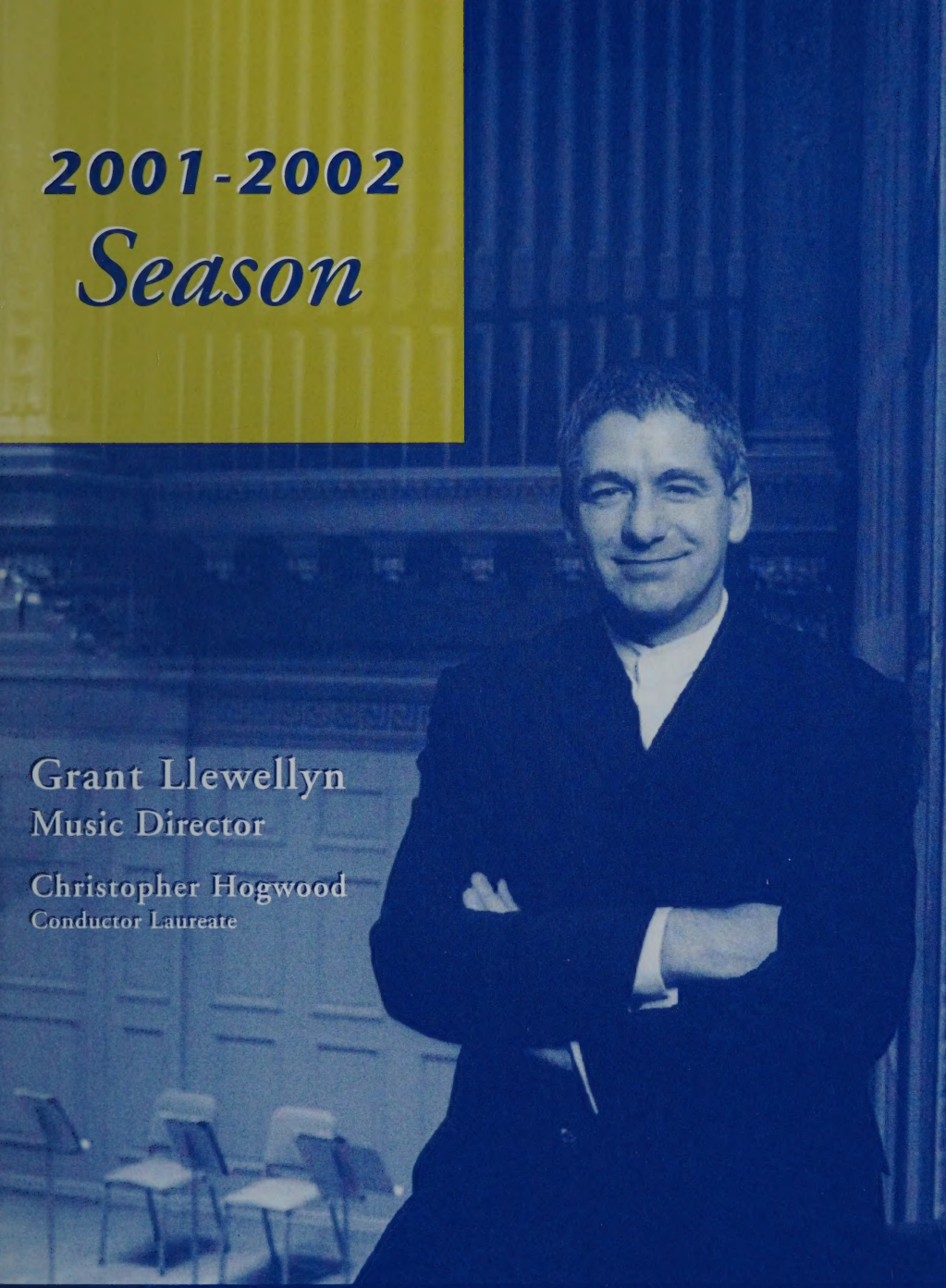
2001-2002 Season



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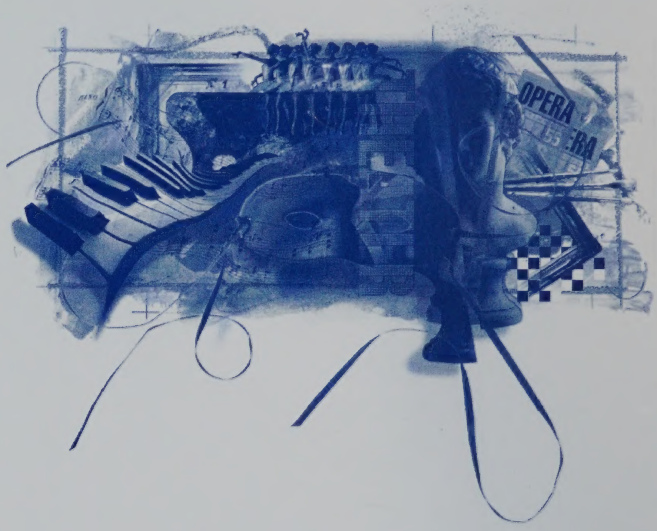

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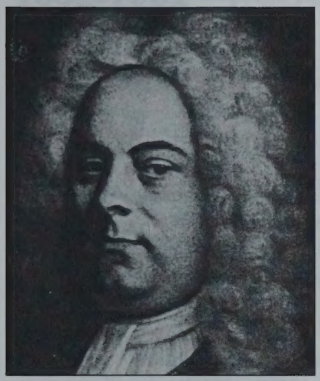

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Sunday, April 21 at 3:00 p.m.
Symphony Hall

Christopher Hogwood, ***conductor***

George Frideric Handel
(1685-1759)

ARIODANTE

OPERA IN THREE ACTS

Libretto by Antonio Salvi, adapted from Lodovico Ariosto

CAST ***(in order of appearance):***

Amy Burton, *Ginevra (daughter of the King of Scotland, betrothed to Ariodante)*
Kendra Colton, *Dalinda (attendant on Ginevra, secretly in love with Polinesso)*
Rosemarie van der Hooft, *Polinesso (Duke of Albany)*
Beth Clayton, *Ariodante (a vassal prince)*
Curtis Streetman, *The King of Scotland*
Ryan Turner, *Odoardo (favorite of the king)*
Jeffrey Thompson, *Lurcanio (Ariodante's brother)*

Catherine Turocy, *choreographer/ Baroque dancer*
David Rodriguez, *Baroque dancer*
William Gustafson, *stage consultant*

THERE WILL BE TWO TEN-MINUTE INTERMISSIONS

The program runs for approximately three hours and forty-five minutes.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

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H&H Synopsis

ACT I:

Ginevra, only child of the eighth-century King of Scotland, and Ariodante, a foreign knight, have met in Edinburgh and fallen in love. Dalinda, Ginevra's lady-in-waiting, is infatuated with Polinesso, Duke of Albany. Her love is unrequited: Polinesso is himself in love with Ginevra. The princess confesses her love to Dalinda, and, when Polinesso is rebuffed by Ginevra, Dalinda reveals to Polinesso Ginevra's and Ariodante's passion, and the King's approval of the match. She hopes to claim Polinesso's affections for herself, but Polinesso hatches a plan to use Dalinda's blind passion to further his own ambitions.

In the garden, Ginevra and Ariodante pledge their love for each other. The King acknowledges Ariodante as his heir, and orders the wedding preparations.

Polinesso pretends to Dalinda that he will now be hers, but persuades her to dress and act like Ginevra, and to admit him to Ginevra's chamber that evening for an assignation. Dalinda has no time for her genuine suitor, Ariodante's brother Lurcanio.

In a beautiful valley, the betrothal of Ariodante and Ginevra is celebrated by the dancing of shepherds and shepherdesses.

ACT II:

By moonlight, near the entrance to Ginevra's apartments, Polinesso meets Ariodante, pretending that it is he himself who receives Ginevra's favours. To prove his point, he persuades Ariodante to hide and to watch as Polinesso is received by a woman whom Ariodante believes to be Ginevra. Lurcanio is on hand to prevent Ariodante's suicide and to counsel revenge.

As dawn approaches, Dalinda naïvely believes that she has won Polinesso's affection.

At the Council called by the King to endorse Ariodante as heir, news of Ariodante's suicide by drowning is announced. Lurcanio presents the evidence of Ginevra's infidelity, demands justice for his brother's death, and vows to support his accusations in mortal combat. The King has little choice but to believe the evidence against his daughter, and, rejected by her father, Ginevra loses her senses in the turmoil of grief.

ACT III:

Ariodante was in fact unsuccessful in his suicide attempt. In the woods, he encounters Dalinda fleeing from assassins set on her by Polinesso to murder the only witness to his crime. He rescues her, and she reveals how they had both been deceived by Polinesso.

Oblivious to the forces gathering against him, Polinesso offers to defend Ginevra in the joust with Lurcanio, her accuser. Ginevra is brought to the King to protest her innocence and her death sentence for infidelity. She bids a tender farewell to her father, who insists that she accept Polinesso as her champion.

In the fight, Polinesso is mortally wounded, and Lurcanio offers to fight anyone else who wishes to defend Ginevra. An unknown knight appears with the visor of his helmet down, but to everyone's amazement, reveals himself to be Ariodante. He and Dalinda reveal the truth, corroborated by news of Polinesso's deathbed confession. The King hurries to pardon and release his daughter.

Lurcanio again declares his love to Dalinda, who has to admit her error of judgement in loving the traitor Polinesso.

Ginevra's private preparations for her impending death are interrupted by the arrival of the King, Ariodante, and the rest. The lovers are joyfully reunited and the court celebrates the triumph of love.

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Dramatic Tensions: Handel's *Ariodante*

Operatic conventions inherited by Handel were not entirely conducive to the sophisticated control of dramatic tension. The cult of the celebrity dictated a strict formal design: a succession of solo arias to display the technical and expressive prowess of the singers, especially sopranos and castratos, were linked by musically-minimal recitatives into which most of the action was compressed. Even the form of the arias, where the repeat of the first section after a contrasting middle section, afforded virtuoso singers ample opportunity to display their prowess in the invention of florid embellishments. Duets and ensembles were infrequent, save for the obligatory celebratory finale as the slings and arrows of fortune were, often in a single cathartic reversal, rendered harmless.

Rather than using the dancers for mere diversion, Handel integrates the dances into the the dramatic action…

Few convincing dramatic structures could be built around such a personality-centred core, ideal for the display of extreme emotions, but limited in its capacity to support a sustained plot. And few composers took the trouble to wrestle with the conflicting demands of commerce and drama. Yet Handel's genius lay in his success in raising so stylised a genre as Italian *opera seria,* or, perhaps better, *dramma per musica,* to the level of a truly dramatic enterprise. Continually subverting the expectations associated with operatic conventions for dramatic effect, and repeatedly testing the boundaries of those conventions, Handel trod a tightrope between satisfying his own dramatic instinct and the narcissistic demands of singers only too ready to exploit their position to further enhance their personal renown.

In the case of *Ariodante,* composed in 1734 for the upcoming London season, Handel was, ironically, assisted by adverse circumstance. As a result of power struggles among opera patrons including the Royal family, a rival company gained control of the King's Theatre in London's Haymarket. In the process, Handel lost many of his principal soloists, and had to set his European political and artistic network in motion to recruit singers of comparable attraction. The company at Handel's new venue, the Covent Garden Theatre, included both a small chorus and a corps of dancers, increasing the variety of dramatic effect available. Rather than using the dancers for mere diversion, Handel integrates the dances into the dramatic action of each of the finales to the three acts; in the case of the sequence of dances for the dream scenes in the second act finale, the dance operates as little less than an allegory of the principal dramatic conflict of the opera itself.

The story of Ariodante and Ginevra is one of the many associated with Roland (or Orlando), an eighth-century knight of Charlemagne. Beginning with the eleventh-century French epic *Le chanson de Roland,* the stories circulated throughout Europe, gaining in embellishment at each retelling. Epics such as Lodovico Ariosto's early sixteenth-century retelling of Roland's exploits, *Orlando furioso,* proved fertile ground for tales suitable for musical setting, as much in contemporary madrigals as in the new opera of the following centuries. In the 1708 libretto for *Ariodante,* the Florentine Antonio Salvi reinforces the ethical implications of Ariosto's original, and sharpens the contrast between guilt and innocence. Polinesso, whose motives in Ariosto are ambiguous and complex, acts, in Salvi's version, out of pure ambition, so that his death is concordant with the modern dramatic

principle of just retribution; likewise, Salvi's naïvely devoted Dalinda more clearly deserves to escape punishment than Ariosto's complicit character. While this transformation of an exuberant epic into a moralistic fable obscured much of the dramatic nuance of Ariosto's epic, it suited Enlightenment taste admirably.

Against the pastoral elements of *Ariodante,* nostalgic tropes of nymphs and shepherds that contrast starkly with the rigorous etiquette of courtly protocol, is a thematic counterpoint of the dangers of natural phenomena such as the night, the forest, and the sea. The uncanny depiction of moonlight in the sinfonia to Act II, for example, forms a striking contrast with the sunny, pastoral celebration of love that ended Act I. Eschewing common narrative devices of the magical and the supernatural, the opera engages with a complex of Enlightenment concerns with truth and light; the trustworthiness of the evidence of eyesight, empiricism itself, is at stake. Ariodante's and Lurcanio's faith in the evidence of their own eyes, deceived by moonlight, appears to lead inevitably toward tragedy. Only a first-hand account, Dalinda's, calls this evidence into question, and the resulting conflict in Ariodante's aria "Cieca notte, infidi sguardi," lies at the dramatic heart of the work.

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British violinist and musicologist Brian Brooks is the Christopher Hogwood Research Fellow at the Handel & Haydn Society. You can hear his recent recording of the Bach Sonatas and Partitas for solo violin on the Arts label, and you will soon be able to read his Cornell University doctoral dissertation on the early history of the violin as a solo instrument in Germany.

A NEW EDITION OF *ARIODANTE*

Ariodante has always been one of my favorite among Handel Italian operas. It is a big work, mainly because it was composed at a time when Handel's style was at its most expansive: the major set-piece arias for Ariodante himself (one in each act) are among the most exuberant and virtuosic music that he ever composed. It also has an excellent range of characters and an entirely credible plot. I regard it as my good fortune, therefore, that I have been involved with the preparation of a new edition of the opera, which will eventually be published in the Halle Edition of Handel's complete works.

In the composer's hands the score went through three basic phases. There was the original composition, that took place between August 12 and October 31, 1734: this period, an unusually long one for such work by Handel, saw some interruptions and some changes in the intended cast. The score was revised into an orderly form for the first run of performances, which began on January 8, 1735. Finally, the score was radically changed for Handel's only revival of the opera, in May, 1736, when he had different solo singers and the dance troupe, for which he had composed special music at the end of each act in the original performances, was no longer available.

Since the composition stage included a certain amount of unfinished business, and the 1736 version is not entirely reconstructable, the most practical (and also the most authentic) performing version of Ariodante has to be based on Handel's score from the first run of performances. For the present performances Handel's 1735 version of the opera has been restored, both in broad outline and in the details, using evidence from Handel's autographs and conducting scores, with some help from one or two other early manuscript copies, and from the printed word-book for the original performances.

Donald Burrows

Professor of Music at The Open University, Milton Keynes; Vice-President of the Haendelgesellschaft and Chairman of the Handel Institute: author of several books about Handel and his music.

H&H Artist Profiles

Christopher Hogwood, *Conductor*

Christopher Hogwood, Conductor Laureate of the Handel & Haydn Society, is busy as ever conducting orchestras all over the world. Since founding The Academy of Ancient Music in 1973, he has gained international recognition for his performances of baroque and early classical repertoire with period instruments. As H&H Artistic Director from 1986–2001, Christopher Hogwood brought the Handel & Haydn Society to world-wide prominence through recordings, broadcasts on National Public Radio, tours throughout the United States, and innovative programming that included theatre, dance, opera and jazz. He is the Director of The AAM, Principal Guest Conductor of the Kammerorchester Basel and the Orquesta Ciudad de Granada as well as Artistic Director of the Beethoven Academie in Antwerp. Other recent and upcoming engagements include the Harvard University Choir and Orchestra, Tokyo Philharmonic Orchestra, Orchestre Philharmonique de Radio France and Houston Grand Opera. In opera he has also worked with Opera Australia, Deutsche Oper Berlin, Royal Opera Stockholm and began this season with Haydn's *Orfeo* at the Royal Opera House, Covent Garden with Cecilia Bartoli as Euridice. Hogwood has a celebrated catalogue of more than 200 recordings with The AAM (Decca), including the first complete Mozart symphonies on period instruments and an award-winning recording of Handel's *Rinaldo* starring David Daniels and Cecilia Bartoli. Hogwood also continues to record the complete Gade symphonies with the Danish National Radio Symphony Orchestra and Bohuslav Martinů's works for solo violin with Bohuslav Matoušek and the Czech Philharmonic Orchestra. With as many as possible of his editorial projects he covers the ground from initial research through to performance or recording. Hogwood has written a number of books including his highly esteemed biography of Handel. Visit www.hogwood.org for more information.

The Handel & Haydn Society

The Handel & Haydn Society is considered one of America's premier chorus and period instrument ensembles. Under the leadership of music director Grant Llewellyn and conductor laureate Christopher Hogwood, H&H is a leader in historically informed performance. Each H&H concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which the music was composed. Founded in Boston in 1815, H&H is the oldest continuously performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of numerous important works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, Haydn's *The Creation* (1819), Verdi's *Requiem* (1878) and Bach's *St. Matthew Passion* (1889). H&H continues to uphold its long tradition of artistic innovation. Recent seasons have include many outstanding events, including collaborations with prominant jazz artists, a series of semi-staged Baroque operas in Symphony Hall, weekend-long festivals dedicated to Mozart (1994), Handel (1999), and Vivaldi (2000), world and American premieres, and a tour of a fully-staged production of Glück's *Orfeo ed Euridice* with Mark Morris and the Mark Morris Dance Group, including an appearance at the Edinburgh International Arts Festival in Scotland. H&H's ambitious educational outreach program brings the joy of classical music to more than 10,000 students each year in over 50 public schools throughout Massachusetts.

Beth Clayton, *Ariodante*

Beth Clayton has been recognized for her commanding vocalism, compelling stage presence and superb musicality in both opera and concert. Recent seasons have featured appearances with New York City Opera, Welsh National Opera, Glimmerglass Opera, Dallas Opera, Washington Opera, the Spoleto Festival, the Ravinia Festival, and the Saito Kinen Festival. Concert engagements have included the Dallas Symphony Orchestra, the Baltimore Symphony, the Israel Philharmonic, the National Symphony, and Boston Baroque. She has also appeared in several world premieres, including Floyd's *Cold Sassy Tree* at Houston Grand Opera, and Ades' *America* with the New York Philharmonic, conducted by Kurt Masur. She also appeared in the world premiere Ashoka's *Dream* among her many appearances at Santa Fe Opera. Ms. Clayton's formal vocal training began at Tanglewood in the Young Artists Vocal Program. She makes her H&H debut in these performances.

Amy Burton, *Ginevra*

Amy Burton enjoys a busy and varied career of opera, concert and recital throughout the United States and Europe. Her 2001–2002 season includes performances of the roles of L'Amour and La Folie in Rameau's *Platèe* with the Mark Morris Dance Group, Handel's *Messiah* with the Florida Philharmonic, and Mozart's Mass in C Minor conducted by Jane Glover. She returns to New York City Opera for her first performances of Donna Elvira in a new production of *Don Giovanni*. Highlights of past seasons include appearances with the Mostly Mozart Festival, the National Symphony, San Francisco Symphony, Boston Baroque, Cleveland Orchestra, the Metropolitan Opera, Boston Lyric Opera, New York City Opera, Glimmerglass Opera, The Dallas Opera, L'Opèra de Nice, Scottish Opera, and the Saito Kinen Festival. Her foreign travel has also brought her to Tel Aviv and Jerusalem with the Israel Philharmonic. These performances mark Ms. Burton's debut with H&H.

Curtis Streetman, *King of Scotland*

Curtis Streetman has gained recognition from critics and audiences alike. In the 2001–2002 season, he makes important solo debuts including performances of Handel's *Radamisto* under the direction of Martin Haselboeck at the Salzburg Festival, Austria; Bach's *St. Matthew Passion* with Tafelmusik Baroque Orchestra, Toronto, as well as performances of Bach's Mass in B Minor with Philharmonia Baroque Orchestra. In the 2002–2003 season, Mr. Streetman makes his solo debut with the Pacific Opera Victoria in Canada and with the St. Paul Chamber Orchestra under Martin Haselboeck. He will also perform his solo debut at the new Philharmonic Hall in Dortmund, Germany. Past appearances include Schumann's *Faust* with the American Symphony Orchestra, and the role of Pluto in Long Beach Opera's production of Peri's *Euridice*. He makes his H&H debut in these performances.

Rosemarie van der Hooft, *Polinesso*

Mezzo-soprano Rosemarie van der Hooft is widely respected for her interpretations of Bach and Handel, performing this repertoire in England, the United States, and Canada. A native of Canada, Ms. van der Hooft has performed with early music organizations across North America, including Tafelmusik, Pacific Baroque Orchestra, and the Alberta Baroque Ensemble. She has been featured on national and regional broadcasts in Canada, and has recorded for the Naxos label. Her operatic work includes Purcell's *Dido and Aeneas* with the American Bach Soloists, and Handel's *Tamerlano* at the Aldeburgh Festival in England. Recent performance highlights include Handel's *Messiah* with Seattle Baroque, Bach's *Magnificat* and Vivaldi's *Gloria* with the American Bach Soloists, and Bach's Mass in A Major with the St. Paul Chamber Orchestra under the direction of Nicolas McGegan. Ms. van der Hooft holds a Masters of Early Music Performance from McGill University. These concerts mark her debut with H&H.

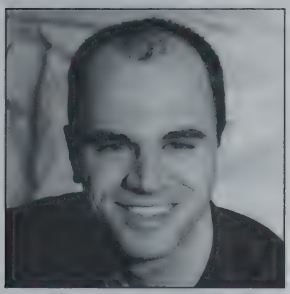
Jeffrey Thompson, *Lurcanio*

Tenor Jeffrey Thompson, recently completed his studies in the College Conservatory of Music at the University of Cincinnati. His operatic repertoire includes Nerone in Monterverdi's *L'Incoronazione di Poppea,* Oronte in Handel's *Alcina,* and the title role in Britten's *Albert Herring.* On the concert stage, he has appeared as soloist in Monteverdi's *Vespers della beata Vergine,* Bach's *St. Matthew Passion, St. John Passion,* and *Christmas Oratorio,* Mozart's *Requiem* and Haydn's *The Creation.* In the summer of 1998, he was soloist in Bach Cantatas at the Tanglewood Music Center under the baton of Seiji Ozawa. In September 2001, he received first place in the Concours International de Chant Baroque in Chimay, Belgium under the jurisdiction of William Christie. He has been engaged to sing recitals at the festival of Chimay, the Handel Halle Festival, and the Printemps Festival of Baroque Music in Brussels. Mr. Thompson makes his H&H debut with these performances.

Kendra Colton, *Dalinda*

American soprano Kendra Colton is a versatile and highly praised artist. She has worked with conductors Seiji Ozawa, Nicholas McGegan, Harry Bicket, and Bruno Weil. In the United States, Miss Colton has performed with the Los Angeles Philharmonic, the Houston Symphony, the Washington Bach Consort, the National Symphony, the Boston Early Music Festival, and the Santa Barbara Chamber Orchestra. Emmanuel Music in Boston has presented Miss Colton in several venues including their weekly Bach cantata series, recitals, and concert performance. She has also performed with the Boston Lyric Opera in the principal role of Aminta in Mozart's *Il Re Pastore.* The Brooklyn Academy of Music presented her in their staged production of the *St. Matthew Passion.* In Milwaukee she has appeared at the Skylight Opera Theatre in *The Marriage of Figaro, Sweeney Todd,* and the Monteverdi cycle. Overseas she has performed in Spain, Germany, Italy, and England. These performances mark her H&H debut.

Ryan Turner, *Odoardo*



Ryan Turner has performed to critical acclaim in oratorio, opera, and recital throughout the U.S. and Europe. He has been a featured solo artist with the Handel & Haydn Society, Seattle Baroque, Boston Baroque, Kings Noyse, Ensemble Abendmusik, Boston Camerata, and Boston Cecilia singing under such conductors as Grant Llewellyn, Seiji Ozawa, Christopher Hogwood, Paul McCreesh, Rinaldo Alessandrini, Paul O'Dette, and John Harbison. Since 1998, he has been a soloist in Emmanual Music's Bach Cantata series under the direction of Craig Smith. Mr. Turner is Assistant Director of Choral Activites at the University of Rhode Island and is the Music Director of the Concord Chorale.

Catherine Turocy, *choreographer/ Baroque dancer*

Catherine Turocy returns to the H&H stage, having most recently performed Handel's *Water Music* during the Handel Festival Weekend in April, 1999. Ms. Turocy, Artistic Director and co-founder along with Ann Jacoby of The New York Baroque Dance Company, is internationally recognized for her contribution to the current revival of eighteenth-century ballet. In 1995 she was knighted by the French government in honor of her work in French Baroque ballets. This past year Ms. Turocy received the prestigious New York City Bessie Award for Sustained Achievement in Choreography. She has been commissioned to choreograph over thirty opera productions with the NYBDC in Europe and the United States and the company has worked under such notable conductors as Christopher Hogwood, Nicholas McGegan and John Eliot Gardiner. Ms. Turocy's ballets have been filmed for French, Japanese and American television and featured at many important international venues, including the Chatelet in Paris, the Opéra de Lyon, Lincoln Center, and the Kennedy Center. Ms. Turocy has received numerous awards and honors and has lectured at the Royal Academies of Dance in London, Stockholm and Copenhagen, the Festival Estival in Paris, The Society for Early Music in Tokyo, the Juilliard School, and at New York University and has served as consultant to Clark Tippett of American Ballet Theater and Edward Villella of Miami City Ballet.. Her articles have been published by Les Goûts-réunis, Dance Magazine, Opera News, Backstage, and the Wesleyan University Press.

David Rodriguez, *Baroque dancer*

David Rodriguez began his work with Catherine Turocy while on faculty at Southern Methodist University in 1996, appearing as a soloist in her choreographed piece, *Baroque Soiree.* Since then he has danced with her in Dallas, Washington and California. This year he looks forward to returning to Washington, DC with the NYBDC for a production of Gluck's *Orfeo.* He will also join them in performances of Handel's *Alcina* and an evening of Baroque ballet for the Goettingen Handel Festival in Germany. In addition to teaching dance and Pilates in the Metroplex area, Mr. Rodriguez is a former dancer and toured extensively with the Dallas Ballet directed by Fleming Flindt, Los Angeles Ballet directed by John Clifford, and Ballet Folklorico de Mexico, directed by Amalia Hernandez. He has also choreographed dance sequences for Undermain Theater, Shakespeare Festival of Dallas, Kitchen Dog Theater, and the Dallas Childrens' Theater, he was also recently featured in a Danish television program on the career of one of his partners, Vivi Flindt.

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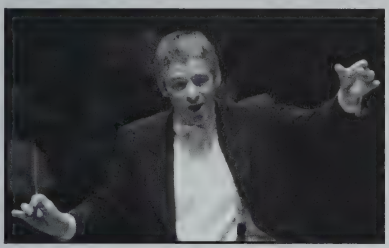
An interview with Grant Llewellyn:

The 2002-2003 season – discovery and passion

Handel & Haydn Society Music Director Grant Llewellyn discusses the upcoming season with H&H Director of Marketing and Public Relations Gregg Sorensen

You open your second season as H&H Music Director with Bach's Mass in B Minor. When did you first conduct it?

I was still at the Royal College of Music. It was my first conducting job and the very first performance I conducted on period instruments. Many of the players and soloists who sang for me now have high profile careers, such as baritone Gerald Finley and mezzo-soprano Sarah Connelly.



Grant Llewellyn

Who from the period instrument field influenced you at that time?

I'd have to say John Eliot Gardner. As a high school and university student, I often played in orchestras conducted by John Eliot. When I was a teenager, I also attended rehearsals and performances during the early days of his Monteverdi Orchestra and Choir.

Bach's Mass in B Minor is considered one of the most important works in Western music. What makes this work a masterpiece?

Here, Bach is at the height of his compositional powers. There is never a weak moment, and he uses the larger-scale choruses and florid solo movements to extraordinary effect. Bach's sense of architecture brings the listener along and is never overwhelming. The B Minor also works as a wonderful piece of devotional music and a fantastic piece of theater.

The French Ballet program offers the Boston premiere of "Les Elements" by the Baroque composer Destouches. How did you discover his music? What's the piece about?

When I was a music student I remember touching on Destouches, but it wasn't until 25 years later that I became interested, started reading correspondence of the time and looked for copies of the music, of which very little is available. I received facsimile scores of a couple of his operas from the Bibliothèque Nationale in France, and they looked very colorful, grand and ambitious. Destouches is still relatively obscure, yet his music is some of the most important from that period. "Les Elements" is about the seasons, technically, and in fact you'll find the elements of weather and climate most entertaining. We'll be performing some of the Ballet sequences.

How did you assemble the program "Musical Offerings Fit for a King?"

"The Musical Offering" by Bach is a work that has always fascinated me. Along with a beautiful trio sonata, the piece contains amazingly complex contrapuntal movements in which he constructs fugues in a number of voices. It's an absolutely extraordinary thing to behold and listen to, but can become a bit academic and dry if presented by itself.

Is that where the Haydn string quartet comes in?
Yes, we're going to break up the "Musical Offering" into parts and envelop it within Haydn's "Emperor" Quartet—music from a slightly different but overlapping, era. It's possible that musicians of that time had played music by both composers, many of them playing on the same instruments. Also, both works were written for kings so there's that connection, as well.

Grant Llewellyn

I see that you have invited Christopher Hogwood back next year.
Yes, Chris conducts a program featuring the Mendelssohn "Italian" Symphony and Weber's Concertino for Horn with BSO's Principal Horn James Sommerville as soloist. Christopher Hogwood is one of the most refreshingly curious musicians. He is at the forefront of world scholarship and invaluable to the Society.

What are your thoughts about performing "Messiah" again?
I understand and admire the scholarship that goes into reconstructing specific performances, but it's a little bit of a guessing game because you never can reconstruct the voices or personalities of the time. Next season I intend to try and match the specific version of "Messiah" to the voices rather than the other way around.

Tell us more about "An English Christmas."
I want to reconstruct repertoire that would have been available to a traditional 18th century English Christmas gathering: seasonal carols, Christmas anthems, motets, and even secular folk songs.

Why did you select arias by Mozart and Haydn for the performances with soprano Barbara Bonney?
Barbara Bonney has exactly the right voice for this repertoire and for the acoustics in Symphony Hall. She is a superlative artist, and her voice is the perfect combination of warmth, sensuality and stylistic awareness. It's going to be a thrill.

Beethoven's Ninth Symphony closes next season. What are some of the challenges?
The first is architectural: the Ninth is a huge work, so it's a tall order to make the movements add up as a whole. In practical terms, maintaining balances, timbres, colors and the voices will keep us on our toes. And for the chorus and soloists, Beethoven's Ninth Symphony is extremely difficult and taxing.

What is unique about the Ninth in Beethoven's compositional output?
He uses a chorus and soloists, so that in itself is mind-bogglingly radical for a symphony. We're also in uncharted territory in terms of scale, length and size of orchestra. But the Ninth, I think, goes beyond just the pragmatic demands of the forces and the sheer length of the piece. It's theater, opera, drama and the ideal bookend for our 2002-2003 season.

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